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translations from the Italian, based on second- and third-hand authorities. With the necessary additions and corrections, in a second edition, the usefulness of the book would be much enhanced, and could be cited as the standard authority.

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NOTE ON *Bartholomew Fair*.

To the Editors of Mod. Lang. Notes.

SIRS:—My attention has just been accidentally called to Dr. Alden's note (M. L. N., xviii, 128) on the passage in *Bartholomew Fair*, Act V, Sc. iii, where the puppets are charged with being "an abomination; for the male among you, put on the apparel of the female, and the female of the male." Dr. Alden is doubtless right in referring to Deuteronomy, xxii, 5, as the ultimate inspiration of Busy's attack, and in declaring that Puritan attacks upon the stage up to the date of this play contain no mention of women actors in men's parts. But Puritan attacks upon the abuses of the time had long charged women in general with wearing men's apparel. This fact, and the Biblical passage, and the desire for a balanced sentence, are doubtless responsible for the form of Busy's attack. See Stubbes, *Anatomy of Abuses* (ed. Furnivall), p. 73:—

"The Women also there [in Anglia] have dublets & Ierkins, as men haue heer, buttoned vp the brest, and made with wings, welts, and pinions on the shoulder points, as mans apparel is for all the world; & though this be a kinde of attire appropriate onely to man, yet they blush not to wear it; and if they could as wel chaunge their sex, & put on the kinde of man, as they can weare apparel assigned onely to man, I think they would as verely become men indeed, as now they degenerat from godly, sober women, in wearing this wanton lewd kinde of attire, proper onely to man.

It is written in the 22 of *Deuteronomie*, that what man so euer weareth womans apparel is accursed, and what woman weareth mans apparel is accursed also. Now, whether they be within the bands and lymits of that curse, let them see

to it them selues. Our Apparell was giuen vs as a signe distinctiue to discern betwixt sex and sex, & therefore one to weare the Apparel of another sex is to participate with the same, and to adulterate the veritie of his owne kinde. Wherefore these Women may not improperly be called *Her-maphroditi*, that is, Monsters of bothe kindes, half women, half men."

Equally severe and better known is the *Epilogus* of Gascoigne's *Steel Glas*.

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JONSON'S *Volpone*.

To the Editors of Mod. Lang. Notes.

SIRS:—In *Modern Philology*, II, 289 f., Mr. Joseph Q. Adams, Jr., has published an article on "The Sources of Ben Jonson's *Volpone*," referring them to some of Lucian's *Dialogues of the Dead*. A note to the Rev. Thomas Francklin's translation of Lucian (vol. I, p. 237, *Dialogue III.*) should have been inserted in this article, which note reads as follows:

'The practice of legacy-hunting hath been a fruitful and inexhaustible object of ridicule and satire amongst wits, both ancient and modern, from the days of Lucian to those of Ben Jonson, who has, perhaps, treated it more fully and comprehensively than any of them: the plan of his excellent comedy of *Volpone* seems to have been taken from this dialogue.'

Thomas Francklin's translation of Lucian was printed in London in the year 1781.

A subsequent but less recondite reference to Lucian as the source of the plot is to be found in Thomas Davies' *Dramatic Miscellanies* (ed. 1785, vol. II, p. 97):

'The Fable of *Volpone* is chosen with judgement, and is founded upon avarice and luxury. The paying obsequious and constant courtship to childless rich people, with a view to obtain from them bountiful legacies in return, has been a practice of all times, and in all nations. There is in Lucian, the father of true ridicule, an admirable dialogue, on this subject, between Pluto and Mercury. An old man of ninety is assiduously courted by several young fellows, who, in hopes of being his heirs, perform the lowest and meanest offices to him. Pluto orders Mercury to carry off these